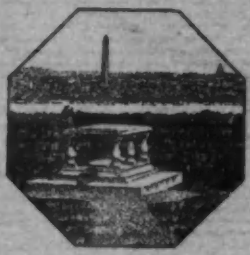
Architectural Library

MAY 7 1946

Journal of The American Institute of

ARCHITECTS



L'ENFANT TOMB

May, 1946

Memorial Day and Architects

The Architect and the Post-War World

The Architect's Color Problems

The Personnel of an Architect's Office

It Takes Two to Do the Job

English Students Look at Education

The Navy and St. John's College Campus

35c

PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

JOURNAL OF
THE AMERICAN INSTITUTE OF ARCHITECTS

MAY, 1946 VOL. V, No. 5

Contents

Memorial Day and Architects . . 227

The Architect and the Post-War World 229
By Ralph Walker, F.A.I.A.

The Personnel of an Architect's Office 235
By Daniel P. Higgins

It Takes Two to Do the Job . . . 240
By Warner W. Dornberger

The Navy and St. John's College Campus 245

News of the Chapters and State Associations:
Northern California Chapter . 249
Central New York Chapter . . 250
Southern California Chapter . . 250
New York Chapter 251

Educational 251

Walter Huchthausen 252
By Roy Jones

Allen Holmes Kimball 255
By O. G. Woody

The Architect's Color Problems . 256
By Julian Ellsworth Garnsey

Architects Read and Write:
Urban Planning 260
By Jean Labatut
"A Pattern for The Institute" . 261
By Paul Gerhardt, Jr.

English Students Seek Jobs Here . 262

Czechoslovakia Asks Professional Aid 263

The English Student Looks at Architectural Education 263

The Editor's Asides 268

ILLUSTRATIONS

West Front and Entrance Court, The Protestant Episcopal Church of St. Mark's, St. Louis, Mo. 243
Nagel and Dunn, Architects

East End of the Interior, The Protestant Episcopal Church of St. Mark's 244

Map of the Naval Academy and its surroundings 247

Detail of West Front, The Protestant Episcopal Church of St. Mark's 253

Do you know this house? 254

The *Journal of The American Institute of Architects*, official organ of The Institute, is published monthly at The Octagon, 1741 New York Avenue, N. W., Washington 6, D. C. Editor: Henry H. Saylor. Subscription in the United States, its possessions and Canada, $3 a year in advance; elsewhere, $4 a year. Single copies 35c. Copyright, 1946, by The American Institute of Architects. Entered as second-class matter February 9, 1929, at the Post Office at Washington, D. C.

V, No. 5

. . 252

. . 255

ns . 256

. . 260

e" . 261

ere . 262

onal
. . 263

Ar-
. . 263

. . 268

of The
e, N. W.,
d States,
ar. Single
ntered as
on, D. C.

THE A
ton,
honor th
Memoria
part of
tribute wi
thening o
itself. S
sion has
establishe
Washingt
cities.

The se
very simp
cemeteries
great arc
associated
ture of t
address o
of a wre
graves.
unique in
of thus h
fession's
Major
planned th
designer o
Doctor W
won the ca
Hoban, a

Memorial Day and Architects

THE ARCHITECTS of Washington, D. C., began in 1928 to honor their illustrious dead on Memorial Day. Parenthetically, part of the purpose, in paying tribute where due, was the strengthening of morale in the profession itself. Since that time the occasion has developed into a well-established custom, not only in Washington but in other chapter cities.

The services in Washington are very simple: a tour of the three cemeteries in which are buried five great architects who were closely associated with the early architecture of the capital, with a short address of eulogy and the placing of a wreath at each of the five graves. Washington is probably unique in having the opportunity of thus honoring five of the profession's outstanding figures: Major Pierre L'Enfant, who planned the city; George Hadfield, designer of its fine old City Hall; Doctor William Thornton, who won the capitol competition; James Hoban, architect of the White House, and Robert Mills, first Supervising Architect.

This year a change is being made in the procedure. Instead of visiting the graves, the addresses will be made at a June Chapter meeting, where a much larger audience can hear the five speakers chosen and take part in the fitting details of a combined memorial service.

Incidentally, it is of interest here to set down the fact that for more than eighty years after his death, Robert Mills, whose Washington Monument surely is one of the Nation's most beloved treasures, lay in an unmarked grave in the Congressional Cemetery. The Washington architects remedied this inexplicable oversight by having designed—by P. G. Golden and Harry F. Cunningham—and erected, a suitable monument in marble. A movement has been started to mark Dr. Thornton's grave with something more fitting than the standard "bee-hive" of the old Congressional Cemetery. Both Thornton's and Hadfield's graves are thus marked. Also, through

the efforts of members of the profession, Washington has named two of its streets for Hadfield and Hoban. It must be remembered that L'Enfant lay in an unmarked grave in an orchard until his removal to Arlington. At the dedication of his long-delayed monument, Elihu Root gave this tribute: "Few men can afford to wait a hundred years to be remembered."

❖

The Washington Chapter is not alone in doing honor on Memorial Day to great architects of the past. The Tennessee Chapter makes an annual pilgrimage to the resting place of William Strickland who, by special Act of the Tennessee Legislature, was interred in the crypt of the State Capitol he designed in Nashville.

Philadelphia architects in 1932 adopted the memorial practice, but chose the men to be honored from more recent times: Theophilus P. Chandler, Frank Miles Day, Milton B. Medary, Edgar V. Seeler and James H. Windrim.

The Institute's Board of Directors, as long ago as April, 1929, expressed its approval of the idea, as suggested to The Board by Horace W. Peaslee of Washington, and instructed the Secretary to pass the idea on to the chapters. To quote from a letter to the chapter presidents, dated May 16, 1929: "The suggestion is one which the Washington, D. C., Chapter has put into effect most successfully. It is passed on to the other chapters of The Institute with a request for prompt and serious consideration." And we might add, seventeen years later, that the idea has certainly lost no merit in the intervening years.

Then in 1932 the late D. Knickerbacker Boyd suggested to all the chapters that many of them could doubtless find in their past histories one architect or more worthy of this sort of annual remembrance. Perhaps some of them have followed the suggestion, but if so the facts are not in our possession. Architects worthy of being honored in some such way are Peter Harrison and Ithiel Town, buried in New Haven; Charles Bulfinch in Mount Auburn Cemetery, Boston; Philip Hooker in Albany; Benjamin Henry Latrobe in New Orleans; and, perhaps from the outer fringe of the profession, that grand old woodcarver of Salem, Samuel McIntyre. Would not the architects of today fittingly honor themselves, their profession

and their great predecessors by keeping alive for this and future generations the memories of such men?

The Architect and the Post-War World

By Ralph Walker, F.A.I.A.

Excerpts from an address before the 56th Annual Meeting of The Ontario Association of Architects in Toronto, January 26, 1946.

THE SERIOUS PROBLEM facing mankind is not the solution of a control to atomic energy, but it is to give to the everyday living of average people dignity, security and delight. We need to counteract the position in which man finds himself in modern industry, which requires of him an impersonal interest in the work at his hand.

There is no question that a great war acts as a period to an era. We have been passing through a time in which the world, strongly in transition, has hastened its pace to become revolutionary. We must recognize it as a time of continuing revolutions. We architects, attempting to keep up with this rapid change, have largely concerned ourselves with being modern, forgetting that we may, in so doing, have missed the possibilities of leading in a life of self-fulfillment. To be modern, for the moment, is so engaging our attention that both middle-aged and youthful architects alike are slightly ashamed of our recent and necessary existence in the past. We would seem to prefer to float nebulously, ever pioneers just in front of tomorrow. We prefer to treat all our problems as if they never existed before.

For the moments just past the arts of our civilization have developed in a nervousness of the immediate rather than in a deep appreciation of our cultural foundations, those which exist under even the youngest of people. While we see the obvious and apparent differences between today and yesterday, we tend to overlook yesterday's foundation under today's accomplishment.

In the interim between the two great wars there developed an architectural revolution against the past, one so ardent, so influential, that in a score of years it has spread the world over. The ready acceptance of its clichés by the youth of the world, regardless of their local

significance, gave it an international quality and title. This revolution tended to sweep the accumulated taste-barnacles of the past completely away and thereby rendered a great service to architecture as a whole. It, however, decried anything good or bad that had been done before its time, and it endeavored to proclaim and set up a new terminology of space and volume concepts; which in time was to develop an engineer esthetic.

Its main credo that shelter is a machine; that it must operate and appear like one, has taken its place in our consciousness as one of those dangerous evidences of a half culture in which but part of man's creative qualities are used; and which several times during his history have thwarted his search for a full life. This stress upon the shelter machine came at a time, it is interesting to note, when the philosophy of perfection through mechanization, the mechanistic explanation of the universe, the hope of attaining the age-long desired Utopias by mass production and the machine alone, had come into some speculative disrepute. The architect, awkwardly, without much humanity, with but little science, has tried to establish the house "as a machine", as something wholly and only useful. This was in line with the complete misunderstanding, expanding in our times, of man's emotional and spiritual needs, for it came with the growing mass irresponsibility developed in our so-called push-button civilization which is so aptly described by Ortega y Gasset in the "Revolt of the Masses"; wherein the mass man, looking only for security, no longer craves independence and freedom. He, himself, is all too content to become impersonal, to be negative, like a machine, and to respond only to the stimulus of some leader, the real button-pusher.

To any observer it is obvious that the mass man has little interest in the humanities. I believe this concept of shelter as a machine, of an architecture of functional utility, and of one in which material values are stressed to the omission of all else, must bear its burden of question as to whether it too has not contributed largely to the brutality of modern man, a brutality so evident in this War. It must be a common interest to all of us concerned with the good life that one who can be made so calloused as to burn a fellow human-being with a flame-thrower will not hesitate long in seeing pleasing flowers, also, in atomic bursts.

No one can look at the architecture of this period without sensing two things: one, the great break with the past was not only in structure but further in the philosophy of what a full life, as possible in architecture, could mean; and also in the philosophic denial, by restricting their limits and their usages, of the nature of man's skills. There developed as a result an architectural style which was stripped bare of all enrichment, and in which two words especially took on a symbolic meaning far in excess of their actual esthetic worth. Both were given virtues and standings in design thought far beyond their quality. These words, "cleanliness" and "simplicity", when used together as "clean simplicity", have created a mumbo-jumbo of great power. It symbolizes the design expression par excellence of today. It can be used as a meed of great praise, or its lack is seen in scornful intellectual damnation. Too often, however, the result has been a paucity in design, a poverty in philosophy, for you may admit that as one looks, for example, at the design of most modern interiors, one is forced to believe that the creators of these glittering impersonalities had eaten all their meals in dog wagons, consummated all their loving in bordellos, and done all their reading in bus stations.

Some time ago, I had in my hands an old Chinese dish of translucent and green jade. It stated ever so clearly that simplicity and perfection are synonymous; perfection especially in material, proportion and execution. It stated that the mere omission of enrichment does not mean simplicity. The real difference between barrenness, which so often carries the title, and real simplicity, is that the latter will bear infinite and delightful study.

Heretofore we have accepted the benefits of a push-button civilization with little consideration as to whether they have added to the spiritual betterment of our lives as well. Nevertheless, to many of us it has been increasingly obvious that our cities, while cleaner and more healthy, were meaner in aspect and lacking in the pleasantness which other cultures had achieved. We can call to mind, in contrast, English cathedral cities, New England towns, Italian hill towns. In a like manner, our living quarters, while also cleaner and more healthy, were places determined by minima considerations;

for it is true that as each further comfort was added, a little less space was provided to ease the jars of family life. The jammed-up qualities of the airplane, the ship's forecastle, the trailer, were offered as desirable conditions in which to create the bases for a North American civilization. There would seem finally, much justification for the recent popular song, "Don't Fence Me In".

It is at this point in the argument that, generally, the cure-all of an enlarged and further use of the machine is brought out and rattled to frighten away the troubles which continue to exist. We must use more concrete, more steel, more glass; to these must be added more synthetics, more gadgets, more plastics, all put together through more research; more prefabrication, restricted through more standards, in more mass production methods, to reach a supposedly cheap enough machine-like shelter. Nor is this all, for these are to be arranged along super-highways strung with roundabouts and four-leaf clovers like a pearl necklace. With more and more speed, more and more the machine pushes the possibility of quiet and relaxation further and further into the ashcan. Granting the practical efficacy of all of these, the world-wide chaos in the urban development shows that they have not been sufficient and that just more of them is not necessarily the answer.

We need a revolution stating the principles of a new architecture and a new city expressing the possible economy of plenty. Here in North America we have natural resources in great abundance; a population unusually self-reliant and with a knowledge and an adeptness in human skills, both hand and machine, not surpassed anywhere in the world. We are fortunate indeed, for we have also the increasing wealth to be got from scientific research; we have tapped the universe and will be, without doubt, generously rewarded for our efforts.

It would seem also that we might be permitted sufficient isolationism to the extent of accomplishing that in which, so far, we have failed, namely: to provide, out of these resources and these skills, for the welfare of all our people. We will need an understanding that natural wealth and its skilled distribution will not be enough to accomplish this welfare, for at the same time we must learn to consciously enrich our civilization. We must appreciate the need for what

has been called "conspicuous waste" as applied, however, to the peaceful and healthy delight of a people seeking a full life, rather than as late when it has been achieved by waging war. We must realize that the efforts necessary to the creation of an enriched community and individual life is not parasitic, is not "unproductive labor" in the world's work, but is absolutely necessary if we are to achieve full and wide use of our total skills.

Only by increasing our demands for those things which mean luxury (to nations of lesser means and which we North Americans can afford on a society-wide scale) can we obtain fully the necessities of life without begging for them. Both an architecture and a city built upon an expanding economy will not develop in barrenness, but only in a revolution demanding the enrichment of all aspects of effort—all design—wherever it touches our lives. Yes! I mean, for example, that buildings might even have ornament.

I would have this revolution develop a consciousness of the human reasons underlying the great decentralizing forces working on our city life. We need a firm understanding that the city is man, and only secondarily property; man striving to live in a community of interests. And while it is true that several of the recent city plans in the English-speaking world have this fundamental conception underlying them, it is not yet general in North American thinking.

We do not need the ready and clever solution to the problem of human living in architecture. Each time we approach a problem we should endeavor to thoroughly understand and give each solution a meaning to human relationships as they exist close at hand. Above all we should cease thinking that being pioneers in imitation is desirable, or that a photograph of a foreign building in a magazine is more important than a knowledge of our own cultural surroundings.

If we understand the quality of decentralization we will achieve a human scale in urban life, and the skyscraper, so uneconomical, so grandiose, will give way to more reasonable structures. For this decentralization of the city has as its fundamental reason an escape from its congestion, an escape into a better and more open type of urban life where the sun will shine on green land and trees, where children may play without interference, where people at work can see

the landscape architects' flowers and nature's trees. Therefore I believe this revolution should bring into being a sense and quality of neighborhood order, an order thoroughly related to the need for regaining family scale, one in which the mass housing concept of endless repeats of today's "projects" are broken down in size and given as much variety as possible, one in which the engineer's concept of cost value will be judged always against the enduring qualities of family needs and relationships. The average housing project is an outstanding example of what happens when costs are considered over delight in urban living. When the community develops the quality of order, then the buildings will follow also in having meaning.

An ordered community, in its very character, will permit the citizen to regain his unity with nature itself, helping him realize he is part of nature's open way of life. His appreciation of its variety, its infinity, its greatness, comes with immediate proximity to the soil and its benefits. The city which forces its citizens to struggle through interminable deserts of masonry to reach the few parks wherein either relaxation or exercise can be taken, is one without order. But also in North America, where land is not limited in extent, he should be able to have contact with his own ground, his own patch of sunlight, his own refreshing tree shadow.

❖

I think the architectural profession has been as a whole lacking in spiritual leadership. The architect has tried to be too many things to too many people; he has wished to appear as an engineer, as a business man, even as a realtor; something each time which seemed desirable because it indicated a group either making more or for the moment having a larger standing in the community. I have long believed that the chaos which exists, not only in building design but also in our cities, is largely due to the lack of this leadership on his part.

As a profession we are trained in the ways of imagination. Shall we say that the architect's reason for being can be summed up in these ideas: The development of order, the creation of beauty, the enrichment of life as it pertains to the physical qualities of shelter and its surroundings. You will notice I have refrained from using words that have a practical ring, and this is on purpose, because I have never doubted the growing practical com-

petence of the architectural profession.

We architects who, as well as others, are being asked to sacrifice in order to make a "brave new world", should at least sweep clean our own doorsteps. It is in this humble job of making our own doorstep orderly that we architects have sufficient work to do in the post-War world. It is in our local field that we must be statesmen, for it is in these immediate surroundings and with human energy that we must obliterate the mean and create the noble.

The Personnel of an Architect's Office

By Daniel P. Higgins *

THE PERSONNEL of an architect's office merits and should receive far more credit than has been given in the past. I strongly advocate a system which recognizes the accomplishments of the members of the staff and publicly acknowledges their contribution.

Words, whether they are appreciated or not—and I believe they are appreciated—are not wholly adequate. If the staff merits praise, it should be bestowed as a matter of organizational policy in a forceful and tangible way.

What is the picture?

One architect may be the whole office: he controls design and all details; he signs all letters; he alone conducts all discusions with his clients; he relegates all mem-

* Mr. Higgins, it should be unnecessary to say, has been a partner in Eggers & Higgins since 1937. He was associated with the firm of John Russell Pope from 1905-22 and a partner from 1922-37 when, on the death of Mr. Pope, Eggers & Higgins took over the practice. In a busy architectural life, Mr. Higgins found time to be president of the Catholic Youth Organization, and to serve on various welfare, athletic and social bodies having to do with boys and adults. For some years he served New York City as Commissioner of the Board of Education and chairman of its Building and Sites Committee. He was treasurer of the A.I.A. during 1932-36 and of The Architectural League of New York during 1931-33. Among his firm's many architectural works are: Constitution Hall, National Gallery of Art (after Mr. Pope's death) and the Jefferson Memorial, all in Washington; the Cardinal Hayes Memorial High School and Triboro Hospital in New York; the Bainbridge Naval Training Station, Maryland; and the Air Support and Ferry Command Base, Memphis, Tenn.

bers of his office to a position of minor importance.

In view of the contribution rendered by various individuals, this subjection is not fair to the individual, nor in a major way is it altogether fair to the practice of architecture.

No one architect is equally clever, able and equipped in every aspect of his profession. He is not realistic or even fair to himself if he assumes the attitude that he alone must personally handle or pass on every detail within his office. Such an attitude lowers his efficiency and simultaneously developes a narrow vision.

Actually there is an inference that an architect, by name, is retained by his client in the belief that this particular architect is the embodiment of all abilities required in the problem at hand; otherwise the client would have sought another architect.

The actual truth is that the client does have confidence his architect will produce an efficient and desirable result, but it does not follow at all that the same client expects the architect to handle every detail of the undertaking.

Has the client himself, by working alone, acquired sufficient funds of his own or for his organization to finance a building operation? If he too has a staff, is it not true that he has a sense of organization and a realization of the value of allocated responsibility? How often an architect has an initial conference with an important client, only to find that thereafter he is to confer with others to whom has been delegated the responsibility for final decisions. Does the architect rise to the occasion by describing the abilities of his own staff and explaining how each will have an important part in the total program as it unfolds, or does he indicate with enthusiasm how he will devote himself most zealously to watching over or actually performing every aspect of the work?

Does an architect's own status suffer when a client finds a member of the staff in whom he has confidence and with whom he chooses to work? Certainly not, if the architect is sensible and accords such a staff member the trust and authority consistent with such responsibility. Oh yes, it does happen now and then that a disloyal staff member will capitalize opportunities to the disadvantage of his chief, but such perils are minor

and remote, so much so that any such fears are merely mental hazards. In thirty-three years I have found only one case of that type.

What is the mental attitude of the average member of the architect's organization? Bear in mind that many of our most capable men today came out of school and embarked on their professional careers in a period which was far from propitious for establishing their own individual offices. Bear in mind also that the men who have entered architecture in the last twenty years are no less able than those who entered it during the previous twenty-five years. Consequently, it can be granted that there are innumerable men within architects' offices who would be successful if they had had an opportunity to operate under their own names. These men have in them the well-springs of initiative, of creative ability. Unquestionably they hunger for opportunities to do a real job—the sort of job of which one can say to himself with satisfaction, "I did it."

I wish we had more and more such men as this. We do have some in whom we have absolute confidence; we have others to whom we have indicated the green light and are patiently waiting for them to show that we can bestow on them our complete faith and increasing responsibility and authority.

Personally, our pride in our work is what anyone might expect, but our pride in the staff and its individual abilities to stand forth on their own—that pride is the greater.

❖

Naturally this sort of an organization implies other things. We must accept the premise that our important staff members, as sincere, honest and loyal factors, are not subject to detailed supervision, and that they in turn are in a better position to regulate the activities of personnel assigned to them. Too rigid disciplinary measures or regulations for the office as a whole should give way to a system that takes into account individual situations.

All is not left entirely to what otherwise might appear to be hit-or-miss regulation. Every member of the organization is given the "Office Manual," prepared by the staff itself, which cites all the general regulations, points out responsibilities and in whom they are

vested, and other necessary facts. The staff members themselves apply these regulations and govern all such details as they affect the draftsmen assigned to them. Thus the entire organization has a closer personal integration.

Despite the urgency and increased amount of work, we have resisted instituting the five-and-a half-day week and are still on a five-day schedule, nor do we allow overtime at night. The welfare of the men is the welfare of the office.

Sickness, time off, special daily time schedules, etc., are matters of individual adjustment and are settled on a human basis, rather than by rigid application of an inflexible rule. Decent people respond in similar manner.

It is one thing to presume that an individual is your employee, but it is quite another to take the view your office is *his* office, and not just another stop in the march of life. The degree to which a man has a possessive feeling toward his work and his organizition—just to that degree does his work go home with him, so that, as with the principals, answers to many problems are found at night, in the middle of the night or on awakening in the morning.

An office can be run like a ship at sea. The captain runs the ship, but he keeps within the policy of the company which owns the ship. The company must be sure its captains know the policy and are reliable and willing to execute the policy. Imagine a captain maintaining radio contact for instruction on all daily operations. This would stultify initiative and resourcefulness. So, too, in an architect's office there is a wealth of latent talent available if the invitation to utilize it is cordially extended.

The obligation legally imposed on an architect makes it mandatory that he assume the final responsibility, and on that basis he is entitled to corresponding credit; but in most cases he is not a one-man organization, and the busier he is the more dependent he is on capable assistants. In justice, he must share his credit with those who share his responsibilities. There is no other way to maintain a harmonious, growing and effective organization.

It is, of course, not one-sided; the architect takes greater risks financially and otherwise, which

his staff in fairness must recognize. Thus the staff which realizes that allocated prerogatives are actually allocated, and not given away, will respond cooperatively. Those who are honest and fair-minded react most favorably to this type of organization and really appreciate it. Those for whom time clocks should be installed have no place in this kind of a system.

The greater degree to which staff members share relations with clients, and increasingly discharge project responsibilities, does not mean that the architect accepts decreased responsibility. The architect's pride in his organization, his confidence in his asociates, his enthusiasm for the zeal and manner in which the work is progressing, will be contagious, and will demonstrate to the client that the services of his architect are not dependent on an individual. With a broader base of operations the architect is seen to be rendering a greater service. The architect can readily feel the pulse of the job from time to time and know definitely whether his system as applied to a particular project finds a healthy response in the reaction of his client.

An architect, in thus providing his staff with a direct and applied confidence, can devote himself to the more important issues, concentrate his thought on general policies, and be more freely available as circumstances warrant. Especially in conditions experienced today, the architect can expand; and, even after expansion seems to have reached its limit, and a former client asks for one more job, the staff will respond in the spirit required to find a way. In other words, a real *espirit de corps* is not what one receives, it is what one gives and in return receives.

With general goodwill among all, not simply goodwill on one side and on the other side—because we do not have sides—and with each man knowing he has an open path to opportunity with greater creative scope, we have an office reaching up and striving to attain the heights together as a team. We hope that in a measure we are adding to the sum total of architectural competency.

It Takes Two to Do The Job

By Warner W. Dornberger *

THE architectural profession has weathered quite a storm during the years of war activity. By and large it is coming through in good shape and is preparing for a period of unprecedented building activity.

Some of our rigging may have been torn away but we are still afloat and carrying our precious cargo—the heritage and traditions of a noble profession. During this time the profession has demonstrated its versatility and adaptability in many fields and has commanded a new respect from many new sources, once severe critics. Let us profit by the heartbreaking experiences of these strenuous times and strengthen some of the weaknesses which have been relentlessly searched out by the gales which have buffeted us. Let us throw overboard what is dead weight and patch up the weak spots—that we may not be caught again with our hatches open.

Many criticisms have been leveled at the architectural profesion. Perhaps one of the most frequent, and most fully justified, is that we are, by and large, deficient in training, experience and judgment in the *engineering* phases of our work. Buildings have become so complex with new devices and new "systems" that the problem has almost reversed itself, from one of stuffing into a beautiful shell the necessary evils, to one of devising a beautiful shell to house all of the "gadgets" of modern living.

In fact, the problems of architecture, including the many service devices, have become so complex that no one human can flatter himself that he is smart enough, that he will live long enough, or that his brain will "convolute" enough to master all that it takes to be a com-

---

* The author was born in Texas, 1899, served in the Navy as a radio operator in World War I, won his B.S. degree in Architectural Engineering at the University of Texas in 1922. He was part of Cleveland Museum of Natural History's South Atlantic Expedition in 1925-26. Since 1927 he has served as Assistant Supervising Architect of the University of Texas in its building expansion program. After "shuffling papers" in Washington and organizing training courses in Texas shipyards during World War II he returned to the University of Texas as Associate Professor of Architectural Engineering.

plete architect in the modern, rapidly progressing world.

To many of us in the architectural profession, the answer to this situation is, and has been for a long time, architectural engineering. The time has come when complete architectural service can no longer be rendered by one man. It takes a team to do it. A team of at least two men, carefully trained for exactly this job of building buildings. A team consisting of a top-flight architectural designer and an equally top-flght engineer well versed in all of the engineering phases of buildings and their immediate surroundings. The engineer should be imbued with and thoroughly in sympathy with aims, ideals and aspirations of the architect and his way of doing things. That is, an architectural engineer. Any other kind of engineer would first have to be converted and then remodeled to effectively carry his load as a member of such a team.

The idea of such a partnership arrangement is not new in the Southwest. Long before the recent deluge of military construction (which prompted the formation, overnight, of many new firms of "architect-engineers") this idea had been tried and proven, both in the training programs in school and in actual practice in the field, without any sacrifice of any of the things we have held precious in the traditions of the architectural profession. The mutual association of architect and engineer has been found helpful and inspiring.

At the University of Texas, for instance, the architects and the architectural engineers collaborate on their senior thesis problems. They have organized a structural "clinic" which meets once a week to discuss structural and other engineering phases of the design problems on the boards.

Some of the younger firms, operating on that basis, stepped right into splendid contracts for military construction which required combination firms of architects and engineers. Other firms, pulled together to meet the occasion, consisting of practicing architects teamed with established independent consulting engineers, have found the combination to work so well for the wartime construction that they have decided to continue together as a group for peace-time work.

The recent interest in architectural engineering, brought

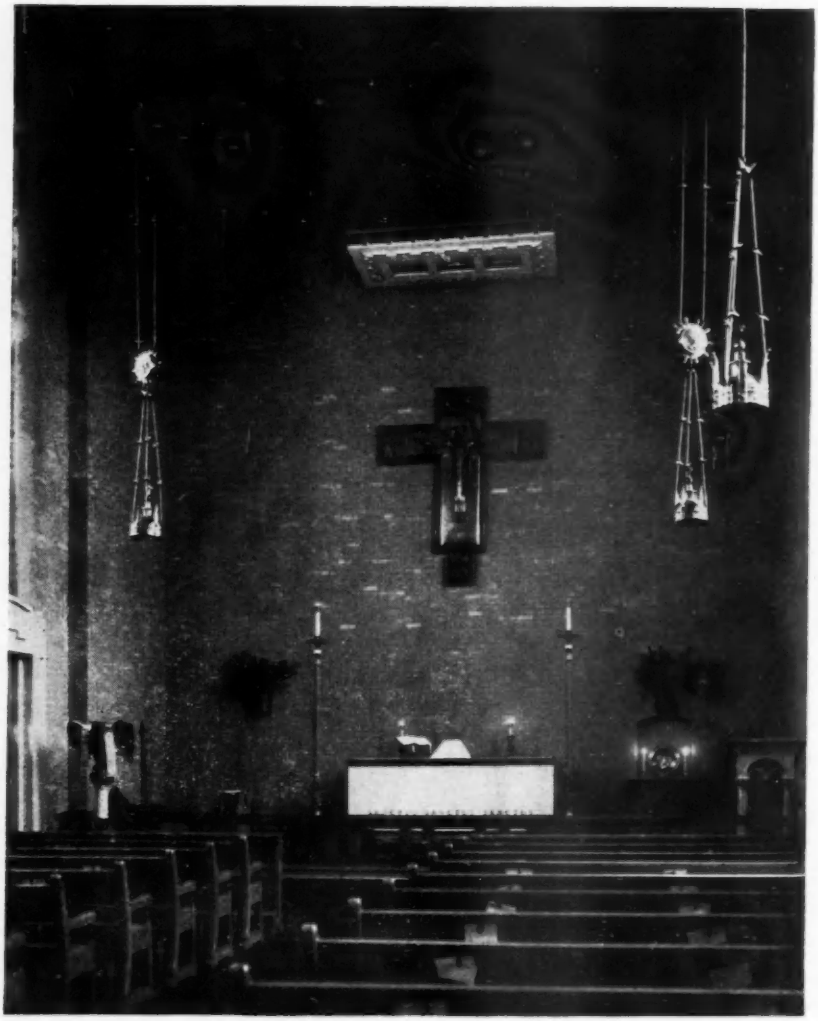
about by the formation of the National Architectural Accrediting Board, has brought up again and again the question: "Just what is Architectural Engineering?" Isn't it just another branch of civil engineering, limited to buildings? To many of us the answer is *NO,* a thousand times no. It takes more than that. Just what does it take?

By definition, architectural engineering is a type of professional training for those who intend to follow the engineering branches of the architectural profession. It embraces sufficient training in the fundamentals of *architecture* to insure full sympathy with the ideals and methods of the *architect,* but considers architectural design only as an important minor. It provides comprehensive and rigorous training in engineering fundamentals and the engineering problems of design and construction of *buildings* and their immediate surroundings, including structures, heating, lighting, ventilation, sanitation, air conditioning, utilities and landscaping. It does *not* profess to replace, or compete with, either the architect or the advanced consulting engineer, but rather to coordinate the work of both. It covers the fields of building contracting, promotion and use of building materials, research in the fields of materials and processes, together with a keen appreciation of good planning, sound construction, and the ideals and traditions of the architectural profession.

The above represents the writer's own version of a definition which has been much discussed recently. Its most vital point focuses on the present lack of coordination between the offices of the architect and the consulting engineer, often in two separate cities. This lack of proper coordination represents a great loss not only in building costs, but also in professional reputation and in time required for completion of the building. The latter is most irritating to an impatient client whose investment is melting away by the hour.

One of the greatest values of having an architectural engineer in the architect's office is the opportunity for very close collaboration of architect and engineer *in the early stages of planning.* In most cases, at present, the consulting engineer never sees the layout until it is too late to suggest important changes which could have been

WEST FRONT AND ENTRANCE COURT
THE PROTESTANT EPISCOPAL CHURCH OF ST. MARK'S, ST. LOUIS, MO.
NAGEL & DUNN, ARCHITECTS



EAST END OF THE INTERIOR
THE PROTESTANT EPISCOPAL CHURCH OF ST. MARK'S, ST. LOUIS, MO.
NAGEL & DUNN, ARCHITECTS

so easily incorporated in the earlier draftings.

In most offices, in our experience, where an architectural engineer has been employed or associated, he has been so occupied in coordinating the work of the architect and the consulting engineer (and the contractor) that he has had very little opportunity for any structural or mechanical design, except in cases where time would not permit the use of a consultant. Most consulting engineers welcome the presence in an architect's office of such a man, who speaks their language and can relieve them of endless explaining of minor points, and allow them to do a better job of engineering design. Most contractors welcome the presence in the architect's office of a man who is also in full sympathy with the problems and the methods of the contractor.

Architectural engineering represents the one and only meeting ground, or bridge, between two old and noble professions. It is a blending of priceless heritages from each of them. Any change in training methods, or accrediting, or practice, which would tend to destroy it, would be deplorable. The link should be strengthened. Bringing the two professions closer together would be an adornment to both.

All of the above may be summed up as a plea for closer coordination (*particularly* in the early stages of planning) of the work of the architect and his engineer, in the classrooms, in the office, and on the job. To many of us, the answer is architectural engineering.

The Navy and St. John's College Campus

IN THE JOURNAL for October, 1945, there was reprinted an editorial from *The Washington Post* expressing the resentment of those who would dislike to see some of our gracious Colonial past uprooted to permit Naval Academy expansion, particularly since that expansion could move in another path.

The New York *Herald-Tribune,* on Sunday, January 27, 1946, printed on its editorial page a lengthy letter from Douglas H. Gordon of Baltimore entitled "Navy Seeks St. John's Campus,"

which presented the facts clearly and logically. From this letter the following excerpts will perhaps serve to give a background, and following them a few paragraphs have been added to bring the controversy up to date.

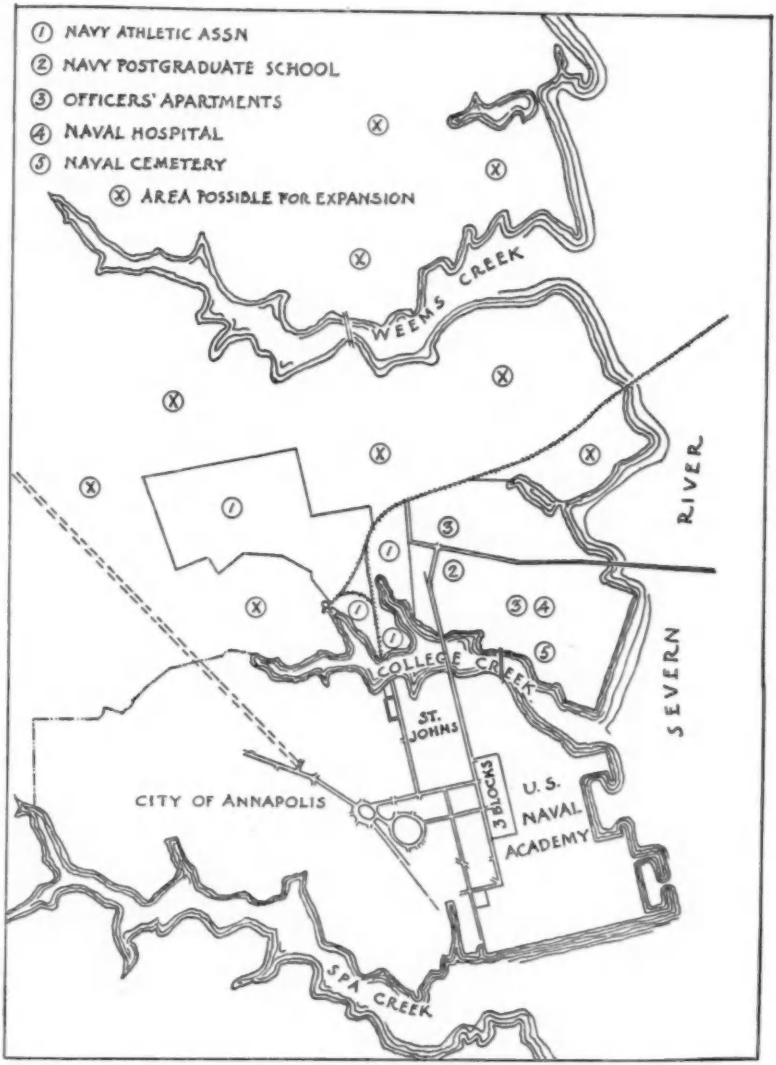
"The current controversy over the fate of the historic St. John's College campus and the three nearby blocks of the City of Annapolis, which it is asserted are required for expansion of the United States Naval Academy, should be considered by all patriotic citizens from two points of view: the need of the land, and the loss to the nation if the existing buildings on the land are destroyed.

"The history of St. John's College itself goes back a quarter of a millennium to 1696, when the colonial legislature established King William's School. This was, in 1785, by act of the Maryland Legislature, consolidated with St. John's College, which had been incorporated the previous year. The main building of the college, McDowell Hall, was originally built in 1774 as the Governor's palace. It was conditionally given to the college in 1794 and has been the administrative office of the college ever since.

"The campus and its buildings happily blend with the adjoining Annapolis homes and form one of the outstanding New World beauty spots. They should be preserved especially because of the great loss of historic buildings in Europe occasioned by the war. They should also be preserved so that they can afford inspiration to future midshipmen who will profit by studying the architectural gems of the Revolutionary period."

❖

We have lately had indirect word that the Navy is about to abandon the fight against St. John's College. We greatly fear, however, that though the College may be spared, the three blocks of the City of Annapolis may still be wanted by the Navy. Their destruction would be a great calamity, not only because the buildings which they contain are of great historic importance, but also because they provide the setting for the Harwood House, Chase House and the Ogle House or Mason House, as well as for the southeastern corner of the St. John's campus. Should the Navy wall adjoin these houses and the campus, even if some vast official



MAP OF THE NAVAL ACADEMY AND ITS SURROUNDINGS

building should not tower above the wall, the appearance of the most beautiful part of Annapolis would be greatly injured.

The Navy's desire to obtain the three blocks, which total only seven acres, is increased by the fact that their possession would give the Navy a straight boundary line from College Creek practically to Spa Creek. The rigidity of Navy thought is greatly pleased by such a prospect. Actually, the acreage would be of small utility in relation to its vast cost.

Failure of the House and Sennate Navy Affairs Committees to act on the proposed destruction of all the buildings on the St. John's College campus and the three nearby blocks of the City of Annapolis, leads to the hope that the entire project has now been definitely abandoned. A nation-wide protest in which The American Institute of Architects took its part has, it is believed, had its influence with the two committees.

According to the Navy, the Academy has been very short of land since 1918. During the ensuing twenty-eight years there have been somewhat over 2000 students and somewhat over 200 acres of land. It appears therefore from the Navy's own figures that one-tenth of an acre per student is inadequate.

When the Navy says it will increase the student enrollment to 6000 as a minimum and perhaps to as many as 18,800 students, it therefore says that at least 400 and perhaps as many as 1680 additional acres will be required even if the crowded conditions of the last twenty-eight years are to be continued. With a problem as simple as the one shown by these figures, it seems most short-sighted to spend vast sums to acquire the small St. John's College campus, first described by its would-be owner as containing 32 acres, but later described as containing 30.2 acres according to "a very accurate survey" made by the Bureau of Yards and Docks. The densely settled three blocks would cost far more per acre.

On the other hand, the Navy can expand up the Severn River. It will not by doing so suffer the indignity of having its land divided by the existing Baltimore highway, since arrangements have been made to purchase this and the Severn River Bridge from the State Roads Commission. It will like-

wise, by developing in this direction, not have to disturb the cherished 106 acres of the powerful and ambitious Naval Academy Athletic Association, which actually adjoin the present grounds of the Academy. The Navy can also build on the east bank of the Severn River where the Navy Department owns some 800 acres. By narrowing Spa Creek (the present southern boundary of the Academy), building a bulkhead, and filling in by dredging from the sandy bottom of the Bay, a vast parade ground could be made by an operation which would also create an adequate channel permitting the largest vessels to come to the Academy. At the same time, the Academy would be extended into territory opening into virtually undeveloped land.

The small-minded views of certain Annapolis businessmen and Naval officers are responsible for the proposed, wholly unsatisfactory plan, inadequate to the Navy and destructive of the historic and beautiful setting which produces a large part of the revenue of certain of these very businessmen. Approached with greater thoughtfulness, the problem can be readily and inexpensively solved, to the great advantage of the Navy and of the business element. It is easily possible to have in Annapolis an augmented Naval Academy, and also St. John's College, and a vast tourist trade as well, if the Navy expands in directions where large tracts of land are now available and if the incomparable buildings of the College and of the rest of the city and their settings are preserved as a great local and national treasure.

News of the Chapters and State Associations

If these occasional summaries seem to deal with the activities of few chapters—and the same chapters repeatedly—the reason therefor is that other chapter and association secretaries keep the JOURNAL in the dark as to what they are doing.—*Editor*

Northern California Chapter. In the annual report of the membership committee chairman, the Chapter's corporate membership was shown to have increased by 64%—a challenging record.

Paralleling the situation in New York, the San Francisco architects

are threatened with court interpretation requiring that the Civil Service Commission approve all contracts prior to their being let to private architects and engineers. Cooperating in the fight against such a ruling are the professional engineering groups and contracting organizations, but the result is still in doubt.

Under the Women's Architectural League, the public has been glad to pay $6 a set for tickets to a series of six lectures, given both in San Francisco and in Berkeley. Architects who spoke were: Wm. Clement Ambrose, Gardner Dailey and John S. Bolles of San Francisco; Paul R. Williams of Los Angeles; and Pietro Belluschi of Portland.

❖

Central New York Chapter. In handing the tiller over to the new president, Dean Dillenback, Leonard W. Waasdorp reminds the Chapter that the membership has grown from 74 in January, 1944 to 105, in spite of war and a creaking reconversion. In the recent months of scattered membership, Cyril Tucker's sparkling messages as editor of the quarterly bulletin have kept the chapter united and informed as to personal news and professional aims.

❖

Southern California Chapter. At the March meeting, seventeen new members were introduced and presented with certificates.

An atelier is to be sponsored by the Chapter, for the study of architectural design by architectural students and draftsmen.

Chapter President Matcham says: "During recent months I have been reading with a great deal of interest the reports of the Institute Secretary, the Board of Directors and the Executive Committee, sent regularly to the chapters from The Octagon. It is amazing to realize the great amount of time and effort which the officers of our national body devote to the welfare of our profession generally, and to the administration of the Institute in particular. Much credit is due to those men who give us our leadership.

"The participation of these men in legislative affairs in the National Capital is outstanding, yet we hear but little of their activities. The work they perform in public and professional relations is equally

praiseworthy, still the chapter membership is scantily apprised of these functions. I am only just beginning to learn how enlightening, yes and interesting, the Institute monthly *Bulletins* are. I sincerely advocate that everyone of you, if you do not already do so, begin reading them."

Sumner Spaulding is arranging a side trip en route from the Florida Convention, taking in Yucatan, Mexico City and Acapulco.

All of which information is due to the Chapter's new editor of its Bulletin—Anthony Thormin.

❖

New York Chapter. The reappearance of the *Oculus,* the Chapter's monthly bulletin, in print on good paper, is welcome after an emergency period of carbon-copy flimsies.

Harold R. Sleeper and Frederick J. Woodbridge, sensing the drift of public thinking, are giving a series of Thursday evening lectures at Columbia University under the title, "A Practical Course for the Home Builder." Forced into a larger auditorium by the attendance at the first lecture, the SRO sign nevertheless appears quite regularly.

Repackaged for the current State Legislature is a bill that has appeared regularly during the last decade, designed to exclude private practitioners from participation in the planning of public buildings, and requiring this work to be done by Civil Service Bureaus. As usual the cohorts of opposition are being mustered.

The New York Chapter now has its own public relations officer acting from the Chapter office.

Educational

THEOPHILUS PARSONS CHANDLER FELLOWSHIPS IN ARCHITECTURE: nominations made by the architectural faculty, University of Pennsylvania, from among candidates qualified for graduate study. Two Fellowships, with $1,000 stipend.

UNIVERSITY GRADUATE SCHOLARSHIPS: two awards of tuition for the year 1946-47, University of Pennsylvania.

ALBERT KAHN SCHOLARSHIP IN INDUSTRIAL ARCHITECTURE: for a student who has completed a

four-year course, or four years of a five-year course, in an approved school of architecture and who wishes to follow the Industrial Architecture option. $250 towards a year's tuition of $400.

Applications for any of the above must be made by letter to the Dean of the School of Fine Arts, U. of Pa., Philadelphia, Pa., *not later than May 15,* accompanied by three letters of recommendation from practicing architects or teachers of architecture, and by an official transcript of the applicant's previous college record, and his photographic likeness.

ALBERT KAHN SCHOLARSHIP IN ARCHITECTURE: just established by Mrs. Kahn, her daughters and son, as a memorial to her late husband; providing a maximum of $1,100 toward tuition and other expenses of a year of graduate study. Applications should be made to Dr. Arnold K. Henry, Dean of Student Affairs, U. of Pa., Philadelphia, Pa.

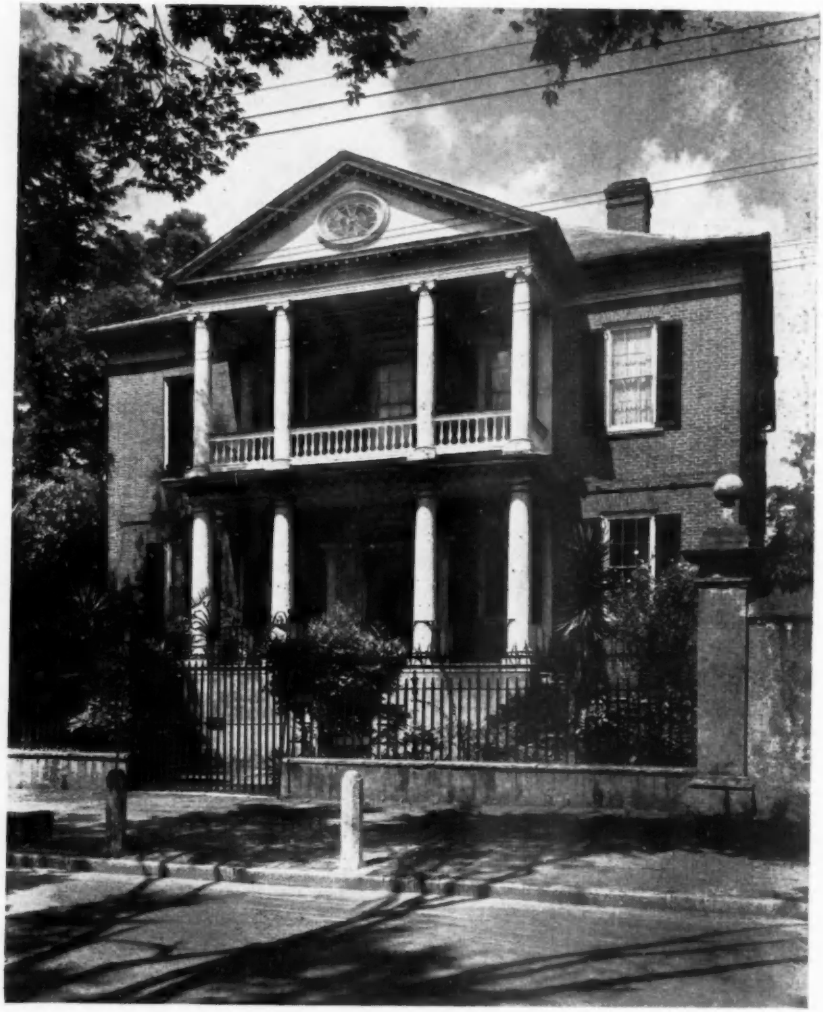
FONTAINEBLEAU SCHOOL OF FINE ARTS: the reopening is planned for the summer of 1946, with instruction between July 1 and September 1, in the Palace of Fontainebleau. Under Jean Labatut, of Princeton, the curriculum will include the study of architecture, with research in urban planning and landscape architecture; of painting, including composition, life, portrait, landscape and fresco; of sculpture—composition, life and portrait. Further information may be had on request to Jean Labatut, c/o Miss Isabelle Kemp, 206 East 62nd St., New York, N. Y.

Walter Huchthausen
1904 - 1945

Captain WALTER HUCHTHAUSEN, who was a valued member of the architectural faculty at the University of Minnesota from 1939 until his entrance into the Army Air Force in 1942, was killed in action in Germany on April 2, 1945.

He was born in Perry, Oklahoma, December 19, 1904; was graduated from the School of Architecture, University of Minnesota, in 1928, and received the degree of Master in Architecture from Harvard in 1930. From 1930 to 1932 he traveled abroad on fellowships from Harvard, studying housing particularly and

DETAIL OF WEST FRONT
THE PROTESTANT EPISCOPAL CHURCH OF ST. MARK'S, ST. LOUIS, MO.
NAGEL & DUNN, ARCHITECTS



Do you know this house?

THE MILES BREWTON HOUSE, 1765
CHARLESTON, S. C.
Photograph copyright by F. S. Lincoln

also making a study for Harvard of modern architectural schools in Germany. On his return, he was instructor for a short time at Rensselaer Polytechnic Institute, and in 1932 became head of the Department of Design at the Boston Museum School of Fine Arts. In 1939 he joined the architectural faculty at Minnesota as Assistant Professor, where he proved himself to be a highly stimulating teacher and skillful designer.

In 1942 he entered the Army Air Forces. He was later transferred to the Monuments, Fine Arts and Archives section of AMG, and in 1944-45 served as the staff officer in charge of this work for the Ninth Army during the whole of its advance across western Germany. In the course of a front-line mission, just after the Rhine crossing, he was instantly killed by enemy machine-gun fire. He is buried in the American military cemetery at Margraten in Holland.

ROY JONES,
University of Minnesota.

Allen Holmes Kimball
1888 - 1946

May we pause to reflect with sincere reverence on the passing of Allen Holmes Kimball, Professor and Head of the Department of Architectural Engineering, Iowa State College. For the past thirty-two years Professor Kimball served the College with loyal devotion and faithful service, both as a teacher and as Supervising Architect for the College.

Allen Holmes Kimball, born in Yuba City, California, received his Bachelor of Letters degree from the University of California in 1910, and his Bachelor of Science degree in architecture from the Massachusetts Institute of Technology in 1911, and his Master of Science degree a year later from the same institution. Professor Kimball came to Iowa State in 1914, as Associate Professor and Head of the Department of Architectural Engineering. He was advanced to the rank of Professor in 1915.

As Supervising Architect for Iowa State College, Professor Kimball was instrumental in the planning or alteration of most of the existing campus buildings. The building program of the College occupied a major portion of his time during the past years. These future buildings as well as countless other structures throughout this state and in adjoining states

represent a monument to his skill as an architect.

As Head of the Department of Architectural Engineering, Professor Kimball earned the constant loyalty of his staff by his kindliness and sympathetic understanding of the problems of each individual. He worked constantly toward harmony both in thought and action in his department, and his words of encouragement and praise spurred his staff on toward higher goals. The Department was his fondest hope, and into it he poured a lifetime of devotion, seeking always to advance it to the place of recognition it now commands in the field of architectural education.

Allen Holmes Kimball was a gentlemen possessing the very highest character and personal sense of honor. The countless numbers of his friends will miss his presence and regret his passing with true feeling. O. G. Woody,
Secretary, Iowa Chapter, A.I.A.

The Architect's Color Problems

By Julian Ellsworth Garnsey *

A FEW MONTHS AGO an architect friend asked me to recommend a color-system for use in his office. I mentioned Munsell, Ostwald and others with their prices, and he thanked me. Then I asked him: "Just how are you going to use your set of colors? Are you going to lay out a selection of chips—one for brick, one for marble, one for terrazzo, several for paint, and so on—and thus determine a color scheme for a building in the process of design?" With a slight hesitancy he admitted that that had been the general idea, whereupon we sat down for an hour devoted to finding a more enlightened, flexible,

* Mr. Garnsey went from Harvard to Paris to study painting, interrupted this quest by serving as a captain of artillery in World War I (with Croix de Guerre), then came home to direct color in motion pictures and to paint murals. He decorated the Federal Building and served as color consultant on the Dallas Exposition in 1936. The New York World's Fair color, outside and in, was his responsibility as color consultant to the Board of Design. An associate professor at Princeton during 1942-45; a lecturer on color from coast to coast; a consultant on color over a wide field of manufacturing, merchandizing and architecture, Mr. Garnsey knows how to make color lie down, roll over and jump through a hoop.

scientific way of choosing color. It occurred to me that the gist of our talk might interest other architects, especially those now embarking upon new adventures of independent practice.

❖

The first point we made was that all color is relative, not absolute. It is impossible to pick out one chip which looks fine on a 3″ x 5″ piece of paper lying upon a drafting table under north light and to reason therefrom that it would be swell on an area one hundred or one thousand times as great in or upon a building. Any color within the visual field is affected by, and affects, all other colors seen therein. Handsome as it may be under certain conditions of lighting or background, it will not necessarily be so under other conditions. So the primary consideration in selecting a color must be, not what color is it, but what other colors will it be seen against. In a great New York bank, counters and wainscot of lovely Ste. Genevieve Golden Vein marble are relieved against a yellowish painted wall of equal value and intensity. Each color fights the other, so that the charm of the interior is destroyed. One infers that these colors were chosen by two different people, neither knowing what the other had in mind.

❖

Our second point was that relative areas are all-important, more important than specific colors. Indeed, many a color scheme which did not jell has been saved simply by rearranging the areas of the same colors previously used. The implication is not intended that any colors whatever will be successful if only the right area-relationship is found, but the implication will be true if we add the statement that values and intensities of the hues concerned may also be modified, as well as the areas. For example, a factory building may have been first visualized as having a common brick wall, a weathered copper roof and a cast-stone enframement of the entrance, the cast-stone being a warm tan, not far in value from the brick. This scheme would be dull and uninspiring but, leaving the areas as designed, a handsome scheme could be attained by considering the weathered copper as fixed, by changing the brick to a blackish-purple color and by raising the value of the stone to approach Devon stone. These value and hue contrasts would count in any manufacturing district as something out

of the ordinary run and pleasant to see.

Such a problem raises the question as to how many colors one may safely use in a scheme. It is at least a curious coincidence that successful color schemes of the past and today are limited to three hues, though there may be great variations of value and intensity within each hue; further, that there is a large area of one hue, much less of the second and very little of the third and, finally, that the largest area is grayest, the second area is more intense and the smallest area is most intense. The wide usage of these relationships may be confirmed by opening any book in the office which deals with Persian illuminations, Renaissance pictures, French stained glass of the best periods, Russian costumes or Flemish tapestries. One ought to be able to say any book on architecture, but there are almost none which go beyond black-and-white photographs, the most deceptive of all records of architectural design. The colorist longs for the day when every architectural library will contain nothing but Kodachrome slides.

However, the architect may say as he checks our theory from his books: "I can't use these brilliant colors. They would not be appropriate except in a theater or a night-club. Guess I'd better stick to grays." To which my friend and I make answer: Perfectly neutral grays are as rare as four-leaf clovers. Practically all "grays" are really derivatives of various hues, very weak in intensity, but having discernible kinship with their parent hues nontheless. Leafing over the pages of a marble catalogue with an open mind will prove this. Even the grayest marbles give a hue reaction to the eye as they pass. So the architect is forced out of his neutral corner and must do battle with color in spite of himself.

How, then, shall he begin to solve the unavoidable problem? We agreed that the safest approach is functional, just as both traditional and modernist designers begin with architectural function, however far apart they may finish. In color, function follows psychological associations and the reactions of the human eye. The most practical way to choose a basic hue for beginning a color scheme is by elimination. Consider a restaurant, for instance. What function must its color exercise? At once one replies: "It must give a pleasant atmosphere in which to dine." Yes,

but the answer is too simple. Behind the first question lie others: What class of clientele is to be attracted? How long should they sit at table—that is, do they pay enough to retain a table all evening or should they pull out within a reasonable time so that others may use that table? In other words, is it to be a Child's, a Longchamps or a Hotel Pierre? When such questions as these are definitely answered, the selection of a predominant hue is not difficult. For the Longchamps type, there is not much choice. All the cool colors, all the low values of warm colors are rejected and one arrives at one or more of the high-valued warm colors, viz: peach, flesh, salmon, daffodil yellow, pale gold, etc. The technique of using the functional hue, how it shall be reinforced, supported, accented or muted, and how other hues may be added to it, is the real color problem which will entail a good bit of study, too long to be outlined here, for we are concerned only with methods of approach.

But where does the client come in, it may well be asked at this point. What about his preferences and prejudices? The answer, of course, parallels the course followed by the architect in other matters wherein the client expresses his own point of view. Sound ideas are to be encouraged and adopted, doubtful ideas are to be talked out and finally adopted or rejected, and obviously wrong ideas are to be gently but firmly removed from the scene. In a recent case, a metropolitan bank wanted to increase the apparent hospitality of its premises, in line with modern thought, and to lessen its formality. The vice-president in charge had in mind a grey-green wall color to replace the existing tan. It was proven to him that he must choose one or the other, grey-green walls or more hospitality, but he could not have both. The final choice was a greyed plum-color, lovely under daylight, Mazda and fluorescent lighting, and entirely successful in changing the bank's character.

Our conclusion then is that successful color schemes are not plucked from the air, borrowed from past performances nor calculated by the use of mechanical contrivances based on one or another color system. They result from logical solutions of functional requirements upon which, as secure foundations, good taste and invention may base esthetically satisfactory constructions in color. The end result may mean beauty.

Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative.

Urban Planning

By Jean Labatut, Princeton, N. J.

In 1941, while the A.I.A. Convention was taking place in California, the Urban Planners were meeting in Philadelphia. Individuals interested in space composition for the purpose of improving man's environment were hoping that such organizations as the A.I.A., the A.S.P.O., and others would some day plan their meetings at sufficient intervals or together. But in this year, 1946 A.D., the A.I.A. Convention will take place in Miami, and the Planners will meet during the same week in New York.

For the purpose of an argument it can be said that, in space and time, a building is to the community what furniture (built-in or not) is to the house.

Unfortunately, the needs and demands for urban planning and its crystallization are still overlooked by the great majority of the members of the profession of architecture. As a result, the call for these needs and demands is answered by men outside the profession, who ignore the art of manipulating the psychological and physical values of space. Meanwhile the architects, supposedly equipped in that art, tend to confine themselves toward the business of the building contractors, who are not primarily interested in the spiritual, intellectual and physical values, and high quality of the inner and outer space they frame, but particularly interested in the quantity of materials and gadgets they accumulate and from where the fees come. Such a situation is somewhat of an incentive to bad architectural expression. After all, the general direction of good, modern architecture is to express lightness without weakness, and strength without heaviness, a point of view so well applied in the thirteenth century, for example. This tendency toward the business of construction alone, and disdain for the spiritual and intellectual values of space surrounding construction, is indeed a very low point in the curve of the long history of the profession.

Furthermore, such neglect of the value of urban space and of space between buildings, tend to give the architects the not so enviable reputation of being experts in the art of making backyard architecture, and it may be added that the superficial application of old- or new-fashioned decoration does not suffice to clean a backyard.

Meanwhile, urban planners cannot expect tangible results as long as they are unable to recognize the importance of landscape architecture and architecture as the only means of obtaining crystallization, i.e., the tangible frame for the space necessary to solve the problems about which they talk so much.

There are good reasons for the urban planners, who struggle to find the factors of the program, and for the architects who are supposed to know something about space, to get together and stop that game of "hide and seek" so well expressed by these meetings planned thousands of miles from each other, and at the same time.

The above thoughts are respectfully presented as a firework shell which may or may not be a dud.

"A Pattern for The Institute"

By Paul Gerhardt, Jr., Chicago

The discourse by John W. Dawson of St. Paul, Minn., titled "A Pattern for The Institute" in the March Journal, strikes a note of harmony, to my thinking, as well as verifies my observations. Unfortunately, there is more veracity to the statement, "Individually, we do not know enough about architecture" than the members of our profession will admit. Surely we should jointly assist one another in better serving our clients, for in so doing we help ourselves. How better can this be accomplished than through the medium of The Institute? Whereas the pages of the Journal are filled with interesting readable material, a greater stress should be placed on data which is specifically informative, whether covering trends in design, methods of drafting, specification format, office administration, construction inspection observances, or other of an endless list of analyses of our daily problems. Not generalities, actual newly developed techniques.

It may be said that such material is found from time to time in other architectural publications. Perhaps so, between manifold pages of advertising matter and reproductions of good photography. However, it is our own responsibility to make our fellow architects worthy of the respect they have gained in the past. Competence cannot remain stationary in a progressive civilization.

With misgivings, an observation is made that there is a deplorable lack of completeness of drawings filed for construction permits in the third largest city in the world. The title "Architect" cannot be held in high regard under such circumstances. A continuation of this trend to inadequately fulfill his professional obligation will inevitably result in the submergence of the architect.

In the reorganization of The

Institute structure it would be truly unfortunate were this deficiency not recognized at its proper level of importance.

English Students Seek Jobs Here

We are student members of the Royal Institute of British Architects and are in our fourth year at college.

By the Spring of 1947 we hope to have passed our final qualifying examinations, after which we have to work for at least six months in an architect's office before being accepted as candidates for election as Associate Members.

As we are very interested in American methods of design and construction, we wondered if it would be possible to work for this period in the U. S. A.

Professor Sir Charles Reilly, M.A., F.R.I.B.A., an Honorary Corresponding Member of The American Institute of Architects, advised us to write to The A.I.A. for information and further advice.

Mr. Edward C. Kemper, the Executive Secretary of The A.I.A. consulted your State Department with reference to visas and has informed us that we must have evidence from an architect in the United States of a definite position in his office being available for us, together with proposed length of employment in the office and the remuneration to be received.

We are writing to you in the belief that you will be able to offer us some assistance in getting in touch with architects who might be interested.

We may be reached by addressing Miss Mary Haines, Goldsmiths' Residential Club, Regents Park, London, N. W. 1, England.

John Roak, Berthe Press,
Mary Haines, N. Wisdom.

Czechoslovakia Asks Professional Aid

For a full six years of German occupation Czechoslovakia was deprived of source material on American science. Its libraries were destroyed and plundered by the Nazis.

One of the gravest problems of its rebirth is this continued lack of information on the tremendous advance of research and practical achievements made in the United States. Urgent requests are reaching our Masaryk Institute, each of which stresses anew the pathetic need for this material.

Upon the suggestion of our professional advisor, Robert H. Podzemny, member of The Architectural League of New York, we are turning to you for help in answer-

ing this call. Books and journals published since 1939 in the fields of architecture and engineering are most sorely needed. You might be able to spare them and thus help to cement the traditional friendship of our peoples and establish a lasting contact of our professions.

All donated publications may be shipped in cartons, collect, to The Masaryk Institute, 8 West 40th Street, New York 18, N. Y. We pack them for overseas shipping to the National and Charles University Library in Prague, where an allocation committee distributes them to the proper institutions. Each book carries an *ex libris* with the name of the donor, thus placing on permanent record his personal share in this project of "Science for Freedom."

In deep appreciation of your help,

HARRY D. GIDEONSE,
President, Masaryk Institute

The English Student Looks at Architectural Education

Excerpts from a report of a committee of the Architectural Students' Association—a committee set up in 1941; from *Plan*, Nos. 1 and 2, 1945.

IN THE COURSE of our investigations, we have found that many of the problems which hamper the improvement of professional education are problems which require to be solved at a far earlier stage. We consider it to be, by implication, within our terms of reference, therefore, to study the present conditions of education generally, in so far as these conditions affect the conditions of architectural education. For the sake of emphasis, we have divided the report into three main parts, the first of which concerns the education of the architect, prior to his entering upon one or another of the systems of professional education. We have called this part "Pre-professional Education."

We consider the first stumbling-block in the education of the architect to be the immensely variable standard of education of the student on leaving the secondary schools, of architectural requirements. The subjects studied are left largely to the student's own

choice or that of his parents. No case of any architectural society or panel of architects acting in an advisory capacity has been discovered. We suggest, therefore, that architectural societies could feasibly send a lecturer yearly to secondary schools in their areas to speak to those interested in architecture and give them some lead as to the most useful lines of study to follow.

❖

Early specialization makes a particular victim of the prospective architect. Differentiation between Arts and Science occurs in all secondary schools in more or less degree. We protest against this attitude since we believe that no real progress is possible in civilisation until it is realized that Arts and Science complement one another and are indivisible. We consider that conditions would be improved if School of Architecture entrance examinations required a slightly lower standard in a much wider range of subjects. We believe that it would simplify the problem of the student in the secondary school and that of the authorities, if architects, engineers and the medical profession could agree upon a common standard of entry in science.

The designer is by training either an engineer, an architect or a builder. A building has to supply certain physical needs—privacy, warmth and protection against the weather. It has also to supply certain mental needs—satisfaction to the eye and to the mind. The architect believes that a capacity to satisfy these needs in one building requires a thorough study of subjects which are not found in the training of the engineer or the builder. We also, as students and potential architects, believe that the main control of building should be in the hands of architects, but we find that the training we receive at present and that which was being given until 1939 is inadequate to equip us for the job. This opinion is based upon the views of students who have qualified and gone into offices or private practice, and of architects who complain of the students who come into their offices, and on the experience of the many students who have had their training interrupted by the War. We have certain suggestions which we should like to make to the various committees concerned with archi-

tectural education, as representing the opinion of the recipients of that education.

Our main criticism of the existing system is that it lacks a sense of reality in its relation to the student, to human needs and to the contemporary solutions of architectural problems. In the second place, we find that the varying standards of education from one school to another are a handicap, in that too little or too much is expected of the newly qualified architect. Based on these criticisms are two of our proposals in this section of the report:

First, that the fullest benefit may be obtained from the years which a student spends in his training, we propose that, in addition to that time being of a length and nature to allow him to grow up, the education he receives should be the philosophic training of an artist, the technical training of a creative craftsman and the practical training of a businessman.

Second, to give meaning to the term "qualified architect," we suggest that the qualifying examination, raised to a higher standard than at present exists, be made standard in the Schools of Architecture and the two examinations of the Royal Institute of British Architects.

In 1939 there were twenty-three schools giving a full training in architecture, leading to an examination recognized by the R.I.B.A. Of these, fourteen set their own papers. In that year approximately 300 students qualified, 171 of them from eight schools. This means that one quarter of the schools trained more than half the students. Whilst appreciating the R.I.B.A. policy of wishing to see architectural education provided all over the country, we find that it is impossible to get adequate training in the present number of schools—many of them having less than five students taking the final examination. Not only does the lack of finances make it difficult to support sufficient teachers of ability and to provide an adequate library, but the contribution of students themselves to each other's education in the form of stimulus and in the maintenance of standards is almost entirely lacking. For these reasons we maintain that the Board of Architectural Education of the Architect's Registration Council should concentrate its grant to the large centers of architectural training. Further,

since we value the cooperation of other faculties, we ask that those centers should be in the Universities. We ask that those centers should be fully recognised and controled by the universities and should not be left under the control of municipal art or technical colleges, whose petty jealousies at present often prevent students making the most of available facilities, with a consequent loss on the esthetic or technical side of their training. We suggest, that in each regional center of higher education the possibility of creating a special Faculty of Visual Arts be investigated.

❖

Before the War, the schools were not in a position to persuade the most suitable candidates or the best teachers to enter the schools unless they were also of the type that is able to make considerable financial sacrifices. Salaries averaged £500 per annum for full-time lecturers. The solution most frequently employed was for the staff to teach part-time and to maintain private practices, an arrangement which necessitated their being out of the school part of the teaching day. When the staff is large enough for this system to provide full-time instruction and supervision, it is likely to prove satisfactory, in that it may induce the teaching staff to keep up-to-date technically. We find it unsatisfactory for the senior staff to be employed on a similar basis, as the organizing of a school is a full-time job, calling for constant study of the problem over a continuous period. We find that often where the senior staff have half their attention on private practice work, and likely to leave the school as that work becomes more alluring, there is a tendency for the school to develop irregularly; there is no consistent policy of development and intellectual expansion, which is necessary in a center of education if not in a center of technical training. We therefore suggest that the salaries of the teaching staff should be raised, but that no obstacle should be put in the way of the junior staff who wish to maintain a part-time practice. If the junior staff could engage on part-time practice and if summer schools could be arranged exclusively for the senior staff of all the schools, we believe that the factual instruction would be improved. By encouraging the junior staff to practice, by improving conditions as to

salaries and thus as to the status of teachers, we hope that the schools will attract the most active minds in the profession.

According to the last census returns, in 1939 there were 9,246 architects in the country and 52,606 draftsmen. Of qualified architects, approximately 45% were working as assistants. It is a point to be considered in the training of architects that a secondary-school pupil who is interested in creative design or has a flair for drawing does not, necessarily, make an architect. It follows that a five-year theoretical course is excessive for training a draftsman or an industrial designer. The point is important in that training facilities for architects are not so abundant that we can afford to be indiscriminate. Two solutions are possible: first, that the possibility of psychological selection tests should be investigated in relation to architects and, second, that a break should be made in the training, after the intermediate examination, to give the student the opportunity to review his position and to consider his existing knowledge in relation to its possible application. Many students who were swept into a five-year course at the age of eighteen or less have had their courses interrupted by the War and now find that they can employ their interests without completing the full training. We should like some qualification awarded at the end of the third year, indicating that the student has studied the basic principles of architecture and has had some training in design but is not yet considered to be sufficiently responsible to be in charge of the erection of a building.

❖

The caves and the trees were pre-fabricated,
  But the tenants agreed they were much over-rated,
So they left them for huts of their own fabrication
  Which gave greater scope—for imagination.

WILLIAM ADAMS DELANO, F.A.I.A.

❖

The Editor's Asides

CHICAGO'S ALFRED SHAW, passing rapidly in and out of The Octagon the other day, dropped a parable suggested by the Wyatt housing program: A man brought into a hospital was very ill. Diagnosis showed the trouble to be a marked calcium deficiency throughout his system. The doctors put him at once on an all-limestone diet, and the patient promptly died.

WE HAVE BEEN patting ourselves on the back—a good trick if you can do it—during the last two years, for our rapid growth of A.I.A. membershhip. Lest we become too cocky about it, let us note that membership of the Royal Institute of British Architects rose from 6850 in 1930 to 9750 in 1934; after remaining stationary for two years it climbed steadily to its present figure of 13,100. And they haven't had a Unification Program in England.

F.H.A. WILL GIVE the potential home buyer a substantial measure of protection against inflated values. For $10 he can get an F.H.A. appraisal on the property before making a commitment to purchase. When the appraisal is below the asking price, the home seeker will at least be posted as to how much he would be paying for long-term value and how much for immediate convenience—assuming that he has the money or can borrow it.

WASHINGTON'S DELOS SMITH, having read his fill, for the moment, of esthetics, as discussed recently by E. B. Morris, John Van Pelt, Edward Steese and others, expresses his conviction that a description of the JOURNAL is found in the well-known phrase, "an attempt to unscrew the inscrutable."

THERE ARE SO MANY THINGS to worry about in these tangled days that it is a welcome relief to hear from Dr. Wilson Compton, writing in *Electrical Wholesaling*, that we do not need to worry about our lumber resources. "If the country's needs," Dr. Compton writes, "demand the equivalent of, say, 50 billion board feet a year, which is enough to cover lumber production, plywood, paper, pulp products, fuel woods, ties, posts, shingles and the hundreds of new products made from wood, the

supply standing in the forest ready to harvest would last over 30 years without considering new growth. This also allows for losses by fire, the forest's No. 1 enemy, and insects and disease." If, in spite of this news, the deprivation of worry becomes a hardship, we might give a thought to how we are going to get the lumber out of the woods and on the job.

JUST WHAT our slowly creeping inflation may be doing to the cost of architectural practice is something we have not seen discussed. Presumably, if an architect's fees are on a percentage basis, the increasing cost of building would take care of the increased office costs. Nor is there any hidden danger in the cost-plus-fixed-fee arrangement. It is in cases where a lump-sum fee is quoted in advance that the practitioner would do well to watch his step.

RATHER BELATEDLY those responsible for the Veterans Emergency Housing Program have awakened to the fact that something more than $6000 houses is needed. "The need for rental housing can't be underestimated, so we intend to give all possible encouragement to the construction of apartment buildings, large and small," said Mr. Wyatt in a release of April 10. "They not only will provide the type of housing many veterans need, but the large projects will furnish jobs to types of workers who are not generally employed on small home construction. Of course, all multiple dwelling projects — like individual homes— must be within the rental limits prescribed under the Veterans Emergency Housing Program, which sets a top rent of $80 a unit."

EXPENDITURES of nearly one and a half billion dollars are required to bring the country's hotels up-to-date, according to a careful survey by The American Hotel Association. About one-third of this amount is for deferred repairs and maintenance. Page Mr. Wilson W. Wyatt.

THE PERSONNEL of The Institute's Committee on the United Nations Center, as printed in a footnote to the article on page 178 of the April JOURNAL shows an unpardonable omission. The name of Louis La Beaume does not appear, as it most emphatically should. The apologies of the en-

tire JOURNAL staff (numbering two), of the printer and of the Post Office Department (these last two unknowingly) are fervently offered. Nor is this all that we have to confess. After spelling Mr. La Beaume's name correctly in page 182, we tangled it up as "LeBeaume" on the page following. We are now negotiating for an evening course in proof reading.

A FAIR GAUGE of the public hunger for houses is found in the fact that over ninety thousand persons visited Chicago's Art Intitute in the month when the *Chicago Tribune's* Prize Home Competition entries were being exhibited there. Nor were the visitors satisfied merely with looking; they and other citizens were badgering their City Council and Mayor for liberalization of Chicago's notorious building code.

SPEAKING OF CHICAGO and its dwellings, any architect not averse to looking backward as far as 1882 will find a short architectural history of the famous Potter Palmer Mansion in the Illinois Society of Architects' *Bulletin* for January-February, 1946. Cobb and Frost designed the pretentious pile, Silsbee and Kent doing the interiors, and Henry Ives Cobb is said to have declared that the "early battlemented Egyptian" was his source material for the concept, aided by large bay windows of a later period. *The Builder,* of London, in a characteristically British use of understatement, said: "We give an example from photograph of modern house architecture in the States. The residence . . is a house that in regard to its general style and architectural treatment might as well have been met in England, and perhaps is not what would command very great admiration whichever side of the water it was met with; the style is rather coarse and heavy, but it is a large and important dwelling house with a certain dignity and massiveness about it."

PROMPTED BY THE FACT that weeks are being set aside for the concentration of national thought on various subjects—as for instance, "Be Kind to Animals Week," we are starting a movement of our own. It may appear to be slightly tinged with selfishness, but our main thought is for the good of the profession through the JOURNAL. Our plea is for a "Be Kind to Editors Week."

teriors,
said to
ly bat-
as his
oncept,
ys of a
of Lon-
British
"We
tograph
ture in
e . . is
ts gen-
treat-
en met
is not
y great
of the
e style
but it
welling
ty and

T that
for the
hought
for in-
Animals
move-
appear
selfish-
is for
hrough
s for a
k."